

BOMAKI/ARASHI SHIBORI AS A  
PLEATED TEXTURE IN SILK  
USED IN A GARMENT

PROBLEM IN LIEU OF THESIS

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## CHAPTER I

### INTRODUCTION

I first became interested in a method of fabric dyeing known as "shibori" while exploring new means of creating garments with unique qualities. The composition of my original designs was classic and traditional in style, making them marketable. The shibori process added color, dyed patterns, and texture while producing an individual element in each garment.

"Shibori", a Japanese term for a traditional technique of resist dyeing, is similar to the familiar process of "tie dyeing." Fabric is shaped and secured to create areas which will resist the penetration of dyes. Typical methods for shaping include folding, stitching, gathering, pleating, wadding, or twisting the fabric. The shaping is then held in place by knots, clamps, stitches, or binding, so that the dyes penetrate the outer fabric and create designs. Because the dyes penetrate the fabric differently each time, the results are unpredictable and each piece is unique.

While exploring the shibori process, I became fascinated by the three-dimensional, crisply pleated textures which resulted from application of the heated dye. These three-dimensional aspects inspired me to further exploration of the shibori technique in order to produce textured fabrics which could be used as applied decoration. I found that textured cloth produced by shibori could be cut, draped, or shaped to make organic or sculptural forms which could then be sewn on or into a fitted garment. The color of the dye, the type of fabric used, and the variety of textures created by the shibori process added dimension and aesthetic interest to my fashion designs.

Designers have used texture as the main focus in their garments throughout the twentieth century. Fortuny, in the early 1900's, used a fabric of tiny pleats to create his garments known as "Delphos." The pleated fabric was usually silk, draped in such a way

that the pleats would form to the contour of the body, resulting in a sinuous garment.

When Fortuny passed away, his exact process for pleating the fabric was lost. Since his death, many designers have tried to duplicate the technique with little success. Contemporary fashion designer Mary McFadden used pleating techniques similar to Fortuny's. Many of her garments were made of synthetics which could be heat set to make the pleats permanent.

Currently, surface design artists incorporate ancient fabric dyeing techniques with a modern approach to making wearable art. Ana Lisa Hedstrom, a surface design artist, works with "arashi/shibori" both on her dyed fabrics and as a texture in some of her garments and sculptures. "Arashi" translates into English as "storm." It is a rain-like design created by one of the tie dye techniques of "bomaki", which will be explained later. Hedstrom calls her garments "Head Storms", a combination of her name with the English translation of "arashi."

Japanese fashion designer Issey Miyake has also used a form of pleated texture in his designs. Some of his processes for creating three-dimensional texture include folding and pleating. He constructs the garment and then folds it in an origami fashion of pleating. The pleating is set, thus creating texture and form.

Itchiky Kubota, a Japanese artist, used a stitching technique to produce the textural designs on some of his exquisite kimonos. He drew the design with a washable substance called "aobana", a blue liquid derived from the spiderwort plant. He then stitched the drawn design and pulled the threads tightly, creating the resisted area. When the design was tightly bound, he painted the dyes on the bound-off parts. Kubota would repeat the dyeing process as many as ten times before he was satisfied with the penetration of the dye. When the fabric was dry, the stitching was released and the resulting textures were left raised.

All of the above-mentioned designers and artists used texture as a major element to enhance the beauty of the garments they designed. Some of them used pre-pleated fabrics of a single color, while others created the textures and colors they desired through

the process of shibori.

The textures created by the bomaki/arashi shibori process lend themselves to infinite design possibilities. Bomaki - one of many Japanese traditional tie dye techniques developed over centuries - means, literally, "pole wrapping." The fabric is wrapped around a pole and string is wound around it. After the string is securely fastened, the fabric is compressed and dye is applied. The surface of the fabric absorbs the dye, leaving the part tied with string to resist dyeing. When the fabric is dried and the string removed, undyed lines and tiny pleats remain. Depending on the way the fabric is wrapped and compressed on the pole (either straight down, clockwise, counterclockwise, or a combination of these), the result can be a pleated fabric cylinder with a sculptural shape or a fabric containing pleats. The designs made by bomaki using string are called "arashi" patterns.

Incorporating the pleated texture of arashi into my garments was the focus of my research. I used synthetic dyes such as fiber reactive, acid, and Deka Series L on natural fiber fabrics. Of all the natural fibers I experimented with, only silk had enough memory to hold the texture. Therefore, I used a variety of silks while working with the pleated textures.

A fitted garment which followed the contours of the body was used as a foundation. Then, the textured fabric was used to extend the garment's design, creating accents and contrasts which could be built up or flow beyond the shape of the garment. For example, some textured fabrics were incorporated into a fitted garment in such a way as to counter gravity, shaped and molded into sculptural forms that either contradicted or complimented the body's silhouette. In movement, the resulting creation expressed both juxtaposed and contradictory gestures. This creative use of shibori texture opened up exciting design possibilities and inspirations for aesthetic enhancement.

### Statement of the Problem

The purpose of this study was to use the bomaki/arashi shibori process to create three-dimensional fabric forms which could be incorporated in the design of a garment.

The study would be concerned with the following:

1. Of the various types of dyes I proposed to use in my research, which would be the best to use for the bomaki/arashi shibori process?
2. What size or type of string would produce the best texture?
3. What weight of silk fabric would provide the best texture?
4. What types of pleated texture could be produced by the way the fabric was compressed?
5. What design problems would be encountered when incorporating the bomaki/arashi textures into the garments?

### Methodology

In order to answer the above questions, I proposed:

1. To experiment with synthetic dyes such as fiber reactive, acid, and Deka L series.
2. To work with different types and sizes of string, studying the effects they had on texture.
3. To experiment with several available weights of silk fabrics.
4. To explore different ways of compressing the fabric and examine resulting changes in the pleated texture.
5. To use the pleated textures as extensions to the design of the garments.

## CHAPTER II

### SUMMARY OF THE PROBLEM STUDIED

Several questions were proposed in the statement of the problem. Each question was dealt with and answered while working on six selected projects.

1) In exploring the question of which dye to use for the bomaki/arashi shibori process, I experimented with fiber reactive, acid, and Deka L series dyes. PROcion MX Fiber Reactive dye proved most satisfactory for all three bomaki/arashi techniques used to make the pleated/textured fabric. The dye worked well for direct application as well as for either cold or hot dyebaths. Colors remained clear and bright instead of washing out or fading with each step of the process. PROcion MX remained active as long as the fabric was wet or damp, allowing the dye to move around in the fabric until it had dried. However, traveling colors could be controlled to some degree by tying resisted areas tightly or shortening dyeing time so that the tie dye patterns were not destroyed.

The Deka Series L dye worked well for both the under and final dyeing. It could not be used for direct application dyeing because it had to be heated to activate. The advantage of using Deka Series L in the final dyeing was that the color would stop moving in the fabric when it was removed from the hot dyebath. The resisted area would then retain more of its original dyed color. Also, as a result of the heat involved in the process, texture was easily set in the fabric. The disadvantage of the Deka Series L dye was that it lost a considerable amount of the dyed color with each step of the process. The color weakened even when used with a fixative.

The Pro Washfast Acid dye produced bright, clear colors and held them well through all of the processes. Unfortunately, because of its longer dyeing time, this dye tended to penetrate into the resisted area, causing the fabric to lose its under-dyed color.

The least successful dye for the bomaki/arashi process was PROcion H Fiber Reactive dye. This dye was designed mainly for direct application, and it performed well



in that respect. However, because of its slow reactive nature, this dye had to be heated for a long time; as a result, unwanted color penetrated into the resisted areas.

2) The size and type of string I chose for binding the fabric proved to have little effect on fabric texture. While the string itself made no difference, the interval left between the strings determined the size of the textured pleats. Of course, larger strings also created larger resisted areas.

The strings I used were 1/16" to 3/8" in diameter. Some were made of cotton, some of polyester. The cotton string was easier to use, because the polyester string frayed and stretched. The string was wound onto the cylinders at intervals of 1/4" to 1/2"; sometimes these intervals were kept equidistant, while at other times they were varied to create different effects in the texture of the pleats.

3) In considering what weight of silk fabric would provide the best texture, I noted that all of the silks used created beautiful but somewhat different textures. The light-weight silk satin was the fabric I worked with most: it was easy to drape, shape, and adapt, and could be pleated into small pleats as well as large ones with soft, round edges. The silk charmeuse also left soft, round pleated edges, while the pleats in the silk gauze were tight with sharp edges. Both silk fabrics also draped beautifully.

Two weights of taffeta were used. The light-weight taffeta pleated like the light-weight satin, but the former had more body. I used it in areas which needed to stand up by themselves. The medium-weight taffeta was a crisper fabric and pleated with knife-edged pleats. This fabric did not drape well because of its crispness; therefore, it was used in places that required a stiff, stable fabric.

The silk organza was a thin, transparent, crisp fabric which worked well as flower petals. Because its pleated texture was so tight, some manipulation was required to shape it. Shaping was accomplished by pinning each pre-cut piece onto an ironing board in the desired petal shape, then applying steam. To reclaim its crispness and shape, each piece was allowed to dry completely on the ironing board before it was unpinning and removed.

4) I next explored the types of pleated texture which could be produced by varying the compression of the fabric. When the compression was straight down the cylinder, the result was a semi-uniform, pleated texture. The semi-uniformity was caused by the string rolling and changing position during compression. When the fabric was compressed by turning it tightly counterclockwise against the direction the string was wound, a diamond shape texture was produced. A slighter counterclockwise turn resulted in a wave-like texture. Turning the fabric clockwise in the same direction the string had been wound resulted again in diamond or wave-like shapes, although at opposite angles on the fabric. The only difficulty with the counterclockwise compression was that the string often slackened and fell out of the fabric. When this happened, it not only loosened the fabric but destroyed the resisted area.

5) Finally, I encountered no major design problems while incorporating the bomaki/arashi textured fabric into the garments. Those problems I did encounter required only simple design, construction, or engineering decisions, e.g., whether to attach the textured fabrics by hand or by machine. There were also design decisions as to the placement of the textured fabric related to the ideas being conveyed, and some technical questions as to whether to insert the textured fabric into seams or apply it to the outer surface of the garment.

Most of the textured fabrics were placed in one or a combination of existing seams. These seams were the dropped shoulder, upper and under arm, neckline, darts, side, center front, and bottom of the garment. When seam overloading became a problem, new seams were designed.

For some projects, small tacking stitches were used to attach the pieces directly to the outside of the garment without using seams or darts. On one project, a wide strap was sewn onto the dress to provide a place to tack the fabric embellishment. On another project, when a large textured ruffle behind the neck required support, a wire structure was designed and hand-sewn onto the base of the ruffle at the back of the neck.

## CHAPTER III

### DISCUSSION OF WORK COMPLETED FOR THE PROBLEM

This study comprised the creation of six garments: three jackets with skirts (Series One), and three evening dresses (Series Two). Each individual piece explored the use of bomaki/arashi shibori texture as an extension to the design of the garment. A variety of silks were used in the process of creating the textured fabrics. They were shaped, dyed, pleated, and incorporated into garments to compliment gestures of the body.

#### Series One

The theme of the first series - the three jackets with skirts - was inspired by the natural world. Textured fabrics in this series dealt with shaping and draping, and were used to convey a mood as well as to express objects in nature. Each project used the same fitted jacket with a raglan sleeve and the same straight skirt design. This provided a basic shape for the garments into which the textured silk fabrics would be incorporated. The bodies for all three jackets were dyed by direct application using fiber reactive dyes.

Jacket #1, Rainy Sunset (Illustrations 1 and 2), was inspired by a vivid sunset on a rainy fall evening. Just as the sun went down, the storm clouds broke apart and the sky showed through in a wonderful array of colors: dark purples and deep pinks; a wide range of reds, oranges and golds intermixed with turquoise, cerulean, and indigo blues. Straggling, dark wisps of vapor from the dissipating clouds twisted and swirled over the scene.

The first step in the creation of Rainy Sunset was to recreate, through the dyeing process, the colors I had admired in the sky. This was done by direct application using PROcion H Fiber Reactive dye as the under dyeing. The dye was applied by brush directly to the fabric, which had been stretched on a rack. This method of applying dye on the silk fabric allowed the colors to move and blend for a wet, watercolor effect.

To create the effect of twisted, swirling clouds, textured cylindrical shapes of light-weight silk satin were used. The satin - chosen because of its sheen, ease of shaping, and flexibility - was cut into different widths and sewn into tubes. These tubes were then put onto cylinders and wound with string. Each cylinder was compressed straight down and dyed in Deka Series L dye for the final dyeing. Textures were set into the satin by the heated dye. When the fabric on the cylinder was completely dry, it was unwound and removed.

The pleated, textured satin produced by using a large cylinder was turned vertically and attached to the jacket at the dropped shoulder seam as a sleeve. It was sewn to the lining at the hemline and rolled under for a soft, rounded finish. Two small, textured cylinders of fabric were used to recreate the swirling clouds. They were sewn into the right front neckline and swirled, one to the front and the other to the back of the jacket. Polyester filling was placed inside the tubes to help retain their shapes, and they were sewn into place on the jacket by hand. The medium-sized cylinder of fabric was stuffed with polyester filling, and both ends were sewn together to create a circular tube. Because of the fabric's pleated texture, the piece was very elastic. It became the collar of the jacket.

Heavy silk charmeuse was used for a straight, above-the-knee length skirt. After the fabric was underdyed, it was put vertically (with the lengthwise grain) onto a large cylinder and processed in the manner described above. When the fabric was removed from the cylinder and sewn into a skirt, the shape of the sleeve was repeated by attaching the bottom of the skirt to its lining and rolling it softly under to create a bubble effect. To hold the rounded shape, polyester filling was placed in the hem area.

This garment successfully recreated the scene I had witnessed. Rainy Sunset looks like a sunset because the dyed fabric displays a beautiful array of sunset colors. The dark streaks left by the final dyeing on the puffy fabric cylinders are conceptual interpretations of the bits and pieces of cloud left in the sky after the rain.

Jacket #2, Fall Vegetation (Illustrations 3 and 4), was inspired by a garden in autumn. As the changing season began to creep over the countryside, the garden's remaining foliage was turning gold and rust; only a little green remained. Vine vegetables were hanging limp from their supports, their leaves beginning to wrinkle and curl.

Once again, light-weight silk satin was used for the bomaki/arashi textured pieces. This material was chosen because of the way it draped, and for the fact that it could produce textures in various sizes. The textured fabric would be cut into shapes that resembled leaves and draped from several areas of the garment to recreate the appearance of wilting leaves on a vine.

First, the silk satin was dyed with Deka Series L dyes for the underdyeing. It was then hand-pleated down to a two-to-one ratio on the bias grain of the fabric. It was then draped onto the basted jacket. A variety of leaf-like shapes were cut into the fabric while the jacket was hanging on the dress form, and their outer edges were machine roll hemmed.

The fabrics for the larger shapes were placed vertically on the large cylinder, wound with string, and compressed straight down on the cylinder so that pleated lines would run vertically. The smaller shaped fabrics were put on the medium cylinder, wound with string, and compressed slightly clockwise to give some variations in the pleat and to create a shrivelled effect. Another piece of fabric was sewn into a medium-size tube, put onto a cylinder, wound with string, and compressed straight down. All the compressed fabrics on the cylinders were placed in Deka Series L dyes for final dyeing. When the fabrics were completely dry, they were removed from the cylinders.

The leaf-like textured fabrics were then draped back onto the jacket, inserted into the seams, and machine-sewn using the upper sleeve, shoulder, neck, front closing, and front lower edge of the jacket as design lines. The cylinder-shaped, textured fabric was sewn into the back left shoulder seam and brought around the back neck to the right center front seam. The fabric cylinder was not inserted into the seam around the neck, but was hand-sewn around the neck after the neckline was finished. The pleated fabric cylinder was

allowed to flatten, then molded to the round neck shape to create an interesting design.

A straight skirt was cut from the light-weight silk satin, its hemline shaped like leaves and machine roll hemmed. The skirt material was put vertically on a cylinder with the lengthwise grain, and the same procedures of wrapping, compressing, and dyeing were applied to create texture.

The bomaki/arashi texture used in this project was quite successful. The textured fabrics, when cut into leaf shapes and allowed to drape, looked very much like organic plants. The jacket had a feel of the earth, and the skirt gave the finishing indication of withering leaves hanging from a trellis. The textured fabrics incorporated into the jacket provided the look of fall vegetation, while the colors of the garment also suggested the end of the season.

Jacket #3, Falling Water (Illustrations 5 and 6), was inspired by a view of water hitting rocks. As the flow of water crashed up and over the rocks, it broke and separated in all directions, tracing silvery, shimmering lines through which elusive colors - dark indigo, medium blue, and a variety of blue-green tones - emerged and receded. There was an illusion of shimmery glass as light danced over smooth surfaces, while the surge and spray of water deflected into the air appeared like thin veils of some gauzy material.

On this project, a light-weight silk satin was used to interpret the shimmery, deep, dense aspect of the water. Silk gauze was used for the misty, veil-like aspect of the spray. Both of these fabrics draped very well, a quality which also recreated the appearance of flowing water.

All of the fabrics for the textured pieces were underdyed in a cold bath of PROcion MX Fiber Reactive dye. Some of the gauze fabrics were not underdyed in order to maintain their transparency. The fabric was draped directly onto the jacket body, as was done for Fall Vegetation. Shapes were cut and their placements established. The silk satin pieces were machine roll hemmed, but the gauze pieces were left frayed to emulate the fine spray of the water.

The longer and larger pieces were wound with string onto a large cylinder, while the gauze pieces were wound onto a medium cylinder. All of the fabrics were compressed using a slight clockwise turn to create wave-like textures. Some of the fabrics were placed at an asymmetrical angle, which allowed them to curl and also allowed the pleated texture to lie at different angles on each piece. When all of the fabrics were compressed, they were submerged in boiling water to set the texture and then dyed in a cold dyebath using MX Fiber Reactive dyes.

Fabric pieces representing the major thrusts of the water were placed on the top and bottom of the right sleeve, right shoulder, and across the back neckline. There were pieces recreating trickles of water down the left sleeve, center front, and bottom of the right front side of the jacket. The shiny satin fabric mimicked the reflective aspect of the water as well as its dense, mysterious quality. The silk gauze - with its see-through character and frayed edges - provided the illusion of thin, misty sprays. In addition, there were wonderful flows and bounces in the movement of the textured fabrics.

The second half of this project was a straight, floor-length skirt on a yoke. Its design suggested a final flow of water falling into a puddle on the floor. The fabric for the skirt was underdyed, just as the body of the jacket had been. It was placed vertically on a large cylinder, wound with string, and dyed following the same process used for the other textured fabrics in this project.

### Series Two

The second part of this study consisted of three evening dresses inspired by selected works of Georgia O'Keefe. The textured fabric in this series dealt with opposition to gravity. All three dresses were created from the same pattern and made from heavy silk charmeuse. The dress bodies were dyed by direct application using fiber reactive dye.

Dress #1, Ode to Georgia O'Keefe's "Jack-in-the-Pulpit" (Illustrations 7 and 8), used two different weights of silk taffeta to recreate the lily-shaped top of the flower.

The two pieces were cut on the bias in large, elongated, triangular shapes, and three smaller pieces were cut in the shape of leaves. All of these pieces were underdyed with PROcion MX Fiber Reactive dye in the direct application method. The large pieces were placed on large cylinders vertically with the bias grain. They were wound with string and compressed straight down the cylinder. The three small pieces were placed on a medium cylinder, wound with string, and tightly compressed counterclockwise. All of the cylinders with compressed fabrics were placed in a hot dyebath of the MX Fiber Reactive dye. This gave them the color of the final dye and set the textures with heat. When the pieces had dried completely, they were removed from the cylinders and their raw edges machine roll hemmed. Hemming them after the texture was set created a ruffled effect on the outside edges of the fabric.

The textured fabrics were attached to the upper left front shoulder of the dress, using the crisper taffeta as the lower petal pointing down. The softer piece of taffeta was used for the upper petals because it could be shaped. One end of the soft, pleated taffeta was sewn to create the spadix and stuffed with polyester filling to hold its shape. The remainder of the same piece of textured fabric was draped up and around the spadix to create the top of the flower. The three small pieces were used to make leaf-like structures which draped over the shoulder onto the back. One of the leaf structures was attached to the dress as a wide strap, providing a place to tack the stand-up part of the flower.

The body of the dress was dyed by direct application to imply both the stem of the flower and the sky. The textured fabric flower added the dimension necessary to fashion a three-dimensional "Jack-in-the-Pulpit." This project successfully recreated the upright form of the flower, and the textured fabric reinforced the lily image.

Dress #2, Ode to Georgia O'Keefe's "Poppy" (Illustrations 9 and 10), used a crisp, sheer silk organza to recreate the texture of the flowers. A number of half-circles in three different sizes formed the petals. Each petal was dip-dyed separately in three different colors of PRO Washfast Acid dyes, bleeding the dyed colors to create the vivid hues of the poppy. These pieces were placed on cylinders horizontally, wound with string, and



compressed straight down. Then they were all dipped in boiling water to set the textures. Because of the thinness of the fabric, a final dye was not used so that the underdyed colors would not be disturbed.

The silk organza's crisp quality caused its pleated texture to be very tight. To re-shape and relax the pleated pieces, they were pinned to the ironing board and steamed. This gave the final shape to the petals. The petals were then overlaid into a small circle and sewn to create the look of the poppy flowers. Small, circle-shaped silk organza and satin pieces were dyed and textured to create the centers of the poppies. The silk satin was placed first, then covered with the sheer organza, allowing both textures to show. They were then sewn to the centers of the flowers. The finished 'poppies' were arranged on the dress in an asymmetric line from the right shoulder to the left hip and hand-sewn onto the dress. The contrast of the bright-colored, three-dimensional flower shapes to the earthy design and color of the dress body created an interesting interpretation of Georgia O'Keefe's "Poppy."

Dress #3, Ode to Georgia O'Keefe's "Black Iris" (Illustrations 11 and 12), was fashioned from silk organza and silk gauze in order to interpret the sensual feeling of the black iris petals. Silk organza with its crisp texture produced petals which stood up, and the draped silk gauze allowed some of the petals to relax and curl down. Ruffles were attached from the bottom center of the dress up across the bust, around the back of the neck, and then back down to the bottom of the dress in the same manner. To create the petals, three six-yard-long arched bow shapes in three different widths were cut from each fabric. These were dyed in a hot MX Fiber Reactive dyebath by dipping various areas in the dye. The dye was allowed to dry, then the pieces were placed horizontally on the cylinders and wound with string. The silk organza was compressed straight down the tube, while the silk gauze was compressed slightly counterclockwise. The final dye, a hot MX Fiber Reactive dye, was applied by brush to control the dyed area of the fabric.

After the final dye was dry, the fabrics were removed and the outer edge of each piece was machine roll hemmed. The shaped silk gauze and silk organza were layered

alternately, then basted together and sewn into the seams that had been created in the front of the dress. The part that went around the neck was secured with a bias finish. A wire support was designed and sewn onto the bottom ruffle to keep it standing up behind the neck.

This piece was a successful interpretation of the "Black Iris" painted by Georgia O'Keefe. The use of bomaki/arashi textured silk fabric was a wonderful solution for creating the ruffled petals of the iris. Applying the dyes by brush allowed greater control over color placement: white spaces were left on the outer edges, while darker hues emanated from the center of the petals. The processed fabrics recreated the texture of the beautiful iris petals, while the body of the dress extended the color and illusion of the flower.

## CHAPTER IV

### CONCLUSION

My initial source of inspiration for this body of work was the creations of artists such as Fortuny and Anna Lisa Hedstrom. Both Fortuny and Hedstrom used pleated textures in their work, and both conducted extensive research on dyeing techniques.

The pleated textures created by the bomaki/arashi shibori process presented a means to accomplish this study. Many design possibilities were realized through exploration of the technical characteristics of shibori textured fabrics as aesthetic enhancements to a garment. Scenes from nature and the works of Georgia O'Keefe provided the direct contexts in which each textured fabric was utilized.

Examining relationships between texturing processes, dyes, and silk fabrics expanded my knowledge of surface design. The bomaki process proved to be an innovative method for adding textures to fabrics used both as adornment and as structural components of a garment. There seemed to be unlimited potential for its use: each completed garment provided a new insight.

The texture produced by bomaki/arashi processing appears very fragile, yet it was able to withstand various manipulations and stresses such as cutting, twisting, stitching, and steaming. Although the weight and quality of each fabric determined the manner in which it was used, all of the textured fabrics were easily draped or shaped. Some of the fabric pieces juxtaposed and contradicted body movement while conveying the theme of the garment; others were molded and shaped to underline the visual images.

The aesthetic goal of this research was to incorporate the shibori process with original design concepts for the garments. With the fabric itself representing a blank canvas and the dyes serving as expressive colors, functional, wearable garments which conveyed artistic statements were successfully created.

## ILLUSTRATIONS



Rainy Sunset, front view





Rainy Sunset, back view





Fall Vegetation, front view





Fall Vegetation, back view





Falling Water, front view





Falling Water, back view





Ode to Georgia O'Keefe's "Jack-in-the-Pulpit", front view





Ode to Georgia O'Keeffe's "Jack-in-the-Pulpit", back view





Ode to Georgia O'Keefe's "Poppy", front view





Ode to Georgia O'Keeffe's "Poppy". back view





Ode to Georgia O'Keefe's "Black Iris", front view





Ode to Georgia O'Keefe's "Black Iris", back view



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